

**MECHANISMS FOR FORMING AESTHETIC THINKING AND CULTURAL IDENTITY IN STUDENTS THROUGH MUSIC EDUCATION****Sattarov Alisher Alikul oqli**Lecturer, Department of Art Studies, Gulistan State Pedagogical Institute  
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**Abstract:** this article provides a scientific analysis of the formation of students' aesthetic and spiritual competencies through music education in general secondary schools. The study highlights the historical roots of Uzbek national musical heritage, as well as the educational potential of maqom art and folk oral creativity. Furthermore, the ways of improving the effectiveness of music education based on modern pedagogical approaches are substantiated. As a result, it has been determined that music education is an important factor in developing students' aesthetic thinking, cultural identity, and creative abilities.

**Keywords:** music culture, aesthetic education, maqom art, folk music, general cultural competence, moral education

**INTRODUCTION**

In the context of the consistent modernization of the contemporary education system, the significance of the subject of music culture in general secondary schools is steadily increasing. In particular, ongoing globalization processes, the widespread influence of mass culture, and the rapid development of information and communication technologies have made the formation of the younger generation's aesthetic taste, spiritual worldview, and cultural identity an increasingly urgent issue [4:23]. From this perspective, music art emerges as a key factor in personal development, as it not only shapes students' artistic and aesthetic thinking but also contributes significantly to their emotional and intellectual growth.

The rich musical heritage formed in the territory of Uzbekistan is distinguished by its deep historical roots, diversity of genres, and well-established performance traditions. This heritage embodies the socio-historical experience, ethno-cultural values, and aesthetic views of the people, and it has been transmitted from generation to generation in a continuous and dynamic form [2:68]. Therefore, the effective use of national musical heritage in the teaching of music culture in general secondary schools is considered an essential condition for fostering patriotism, aesthetic taste, and moral integrity among students. Moreover, integrating traditional musical content with modern pedagogical approaches enhances students' engagement and strengthens their sense of cultural belonging.

The aim of this study is to analyze the theoretical and practical foundations for the formation of general cultural competencies in students through music education in general secondary schools. The objectives of the research include examining the historical stages of development of Uzbek musical culture, identifying the educational potential of maqom art and folk oral traditions, as well as substantiating ways to improve music education based on modern pedagogical approaches. In addition, the study seeks to highlight the role of innovative teaching methods in enhancing students' creative activity and cultural awareness within the learning process.

**METHODS**

In this study, systemic, historical-comparative, analytical, and generalization methods were employed to ensure a comprehensive examination of the research problem. The theoretical framework of the research is grounded in the musical and aesthetic views of Eastern thinkers, fundamental studies in musicology, and contemporary pedagogical concepts that define modern approaches to education. In particular, the aesthetic and musical ideas of prominent scholars such as Abu Nasr al-Farabi, Ibn Sina (Avicenna), and Alisher Navoi were analyzed in detail, with special attention given to their relevance and applicability within today's educational context

[9:16]. Their philosophical and scientific heritage was interpreted as an important bridge between traditional Eastern educational thought and modern competency-based education.

Furthermore, maqom art, various genres of folk music, and their structural and stylistic characteristics were systematically studied based on reliable academic sources. The analysis also incorporated comparative examination of regional performance traditions, allowing for a deeper understanding of the continuity and diversity of musical heritage. Empirical data were collected and analyzed through the use of existing pedagogical practices, classroom observations, and contemporary scholarly articles focusing on music education methodologies [11:318]. As a methodological foundation, the study adopted learner-centered education, a competency-based approach, and the principles of intercultural integration. In addition, attention was given to how these methodological frameworks contribute to the development of students' creative thinking, cultural awareness, and aesthetic perception in the process of music learning.

### RESULTS

The analysis revealed that Uzbek musical culture is a multilayered and complex system shaped by a long historical evolution. Its formation was significantly influenced by ancient civilizations, Eastern thinkers, and folk oral traditions. In particular, it was observed that in the territory of ancient Turan, musical art developed in close interrelation with literature, philosophy, and early scientific thought, forming an integrated cultural and intellectual environment. Archaeological findings, historical sources, and written monuments further confirm that musical culture in this region reached a relatively high level of development and sophistication in its early stages [3:45]. A key component of the Eastern musical heritage, the maqom systems especially "Shashmaqom" are characterized by their highly structured theoretical and practical organization. The study found that maqoms function not only as musical forms but also as manifestations of philosophical and aesthetic thinking. Their internal structure, including the "mushkulot" (instrumental) and "nasr" (vocal) sections, as well as the strictly systematized subcomponents, demonstrates the professional and highly developed nature of traditional Uzbek music culture [3:47]. This structural integrity also reflects a long-standing tradition of refined artistic thinking and performance practice.

The analysis of folk oral creativity showed that genres such as lullabies, lapars, yallas, and various ritual songs play an important role in students' emotional development and socialization processes. Through these musical forms, the younger generation becomes acquainted with national values, customs, and traditions, which in turn fosters a positive attitude toward cultural heritage and strengthens their sense of belonging [8:55]. In addition, the study of music education's impact on learners' development confirmed its significant role in enhancing creative thinking, forming communicative skills, and improving aesthetic perception. It was particularly noted that the use of national musical materials in the educational process contributes to strengthening students' cultural identity and fostering a deeper awareness of national selfhood [1:93]. Furthermore, integration of such content into classroom practice increases students' engagement and supports the development of a holistic personality aligned with cultural and educational objectives.

### DISCUSSION

The obtained results indicate that in the modern educational system, the teaching of music culture should not be limited solely to the transmission of theoretical knowledge, but must also be directed toward the development of students' practical creative activities. From this perspective, the use of interactive methods, innovative pedagogical technologies, and integrative approaches plays a crucial role in enhancing the effectiveness of the learning process [6:12]. Such approaches not only improve the overall efficiency of instruction but also significantly increase students' interest and motivation toward the subject, creating a more engaging and learner-centered educational environment.

However, in the context of globalization processes, the growing influence of mass culture has created a certain level of competition with national musical values. Therefore, there is an

increasing need to harmonize traditional and modern approaches in music education and to present national heritage in innovative and adaptive forms. In this process, the professional competence, creative capacity, and methodological preparedness of teachers become decisive factors in ensuring educational quality and sustainability [13:137]. At the same time, the findings confirm that music education has broad potential for fostering aesthetic taste, moral values, and social activity among the younger generation. This, in turn, strengthens both the educational and socio-educational functions of music culture, positioning it as an important mechanism for maintaining cultural continuity within society.

Within the scope of the study, it was also determined that the practical aspects of music education deserve special attention. In particular, during the formation of traditional vocal and performance skills, students gradually develop auditory perception, rhythmic sensitivity, and creative thinking abilities. This process deepens their musical understanding and promotes a conscious and respectful attitude toward national musical heritage [5:33]. Furthermore, educational activities based on folk music serve as an effective tool for developing students' moral and ethical qualities. In particular, through national songs, lapars, and yallas, qualities such as kindness, mutual respect, and social responsibility are strengthened among the younger generation [7:22]. Modern pedagogical research also demonstrates that the development of artistic creativity in music education contributes to the formation of independent thinking and figurative imagination in students. For example, the study of Romantic composers' works fosters musical imagination and analytical thinking skills, thereby enhancing students' overall intellectual capacity [10:472]. In addition, Eastern pedagogical traditions interpret aesthetic and moral education as an inseparable and mutually reinforcing process. As a means of aesthetic upbringing, music art enriches the individual's inner world, ensures spiritual development, and contributes to the formation of a well-rounded and morally mature personality in society [12:171]. The analysis based on these approaches confirms that music education should be regarded not only as an aesthetic discipline but also as a comprehensive educational system. As a result, alongside musical knowledge, students' personal qualities, social engagement, and level of cultural awareness are progressively enhanced, contributing to their holistic development.

### CONCLUSION

In conclusion, Uzbek musical culture represents a rich historical heritage that serves as an important pedagogical resource in ensuring the comprehensive development of students within the modern educational system. Its deep historical roots, diversity of genres, and strong performance traditions make it a unique educational instrument for fostering both cultural awareness and personal growth. The effective teaching of this heritage, combined with the integration of national and modern pedagogical approaches, as well as the consistent application of innovative instructional methods, can significantly enhance the aesthetic, spiritual, and intellectual potential of the younger generation.

Moreover, strengthening the role of music education in the curriculum contributes not only to students' artistic development but also to the formation of their moral values, cultural identity, and social responsibility. Therefore, music education should be regarded as an essential component of holistic education, aimed at nurturing well-rounded individuals capable of contributing meaningfully to the cultural and social development of society.

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